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# PROGRESSIVE LESSONS IN ART EDUCATION



**HUGO B FROELICH  
BONNIE E SNOW**



**BOOK FOUR**

**THE PRANG EDUCATIONAL COMPANY**  
NEW YORK CHICAGO DALLAS ATLANTA

## Materials Used with Progressive Lessons in Art Education

The use of color as a means of expression has come to be regarded by educators and psychologists as an important factor in the development of the child's mental powers. Of all the color mediums practicable within the limitations of the schoolroom, water color produces the largest and finest range of color possibilities. All the colors needed to produce the necessary hues accurately representing nature or design in their manifold tone variations can be produced by the combination of the three primary colors, red, yellow and blue. These three colors, however, must be of first quality. The unequalled purity of the Prang Primary Colors — Red, Yellow and Blue — has established a standard of excellence that has often been imitated but has never been reached.

A cake of black water color will be found convenient to use in connection with the three primaries, for producing deep shades, or used alone for producing pure neutral grays.

It should be borne in mind that an extended palette of eight, twelve, or even more colors is non-educational, because it prevents the very result that all color training should accomplish — the ability to detect, analyze and appreciate the constituent elements of a color.

Art Education Colored Crayons contain colors that are especially adapted to certain lines of work, such as design, free illustration, etc. These crayons used in connection with tinted papers for constructive exercises and for various decorative purposes are especially helpful and attractive in producing results of high artistic merit. These papers as well as the colors and crayons mentioned may be obtained of The Prang Educational Company at very moderate prices.

*1 New ed.*

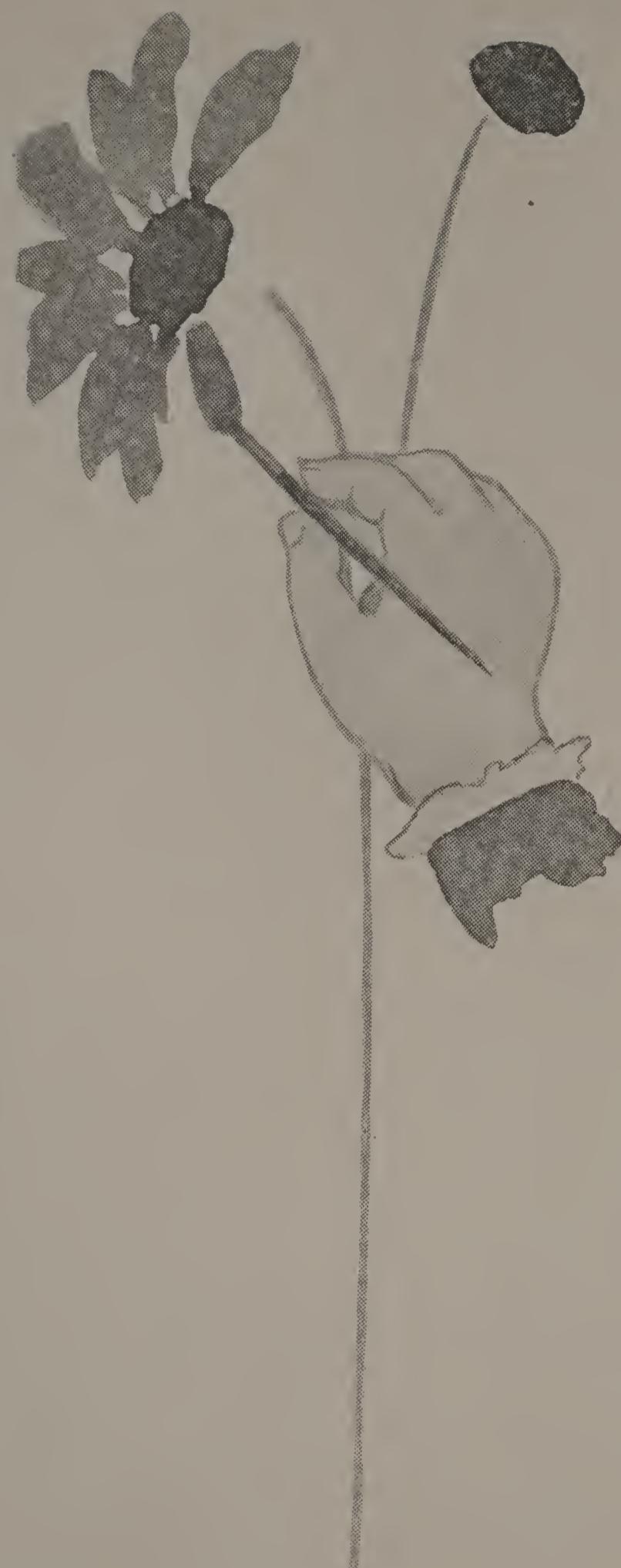
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A



B



The brown-eyed Susan is a beautiful flower to paint. Begin by sketching on dry paper with very light green, lines to show the general direction of the growth. Then paint the rich brown center, by dipping the brush first into red, then into yellow, then into blue, letting the color blend in the brush. Add to the paper touches of more color, if necessary. Clean the brush, and fill it with yellow, adding a touch of red. Paint each petal with a single brush stroke, working out from the center of the flower. Practice painting flowers in different positions.





After sketching the main lines of growth and painting the flowers, as directed on page 2, strengthen the stems by a firm, direct stroke of the brush dipped in yellow and then in blue, to produce yellow-green. Draw the leaves with the side of a brush full of the same color. Add more blue to the wet shapes, where darker effects are needed. The brush strokes should follow the general direction of growth.

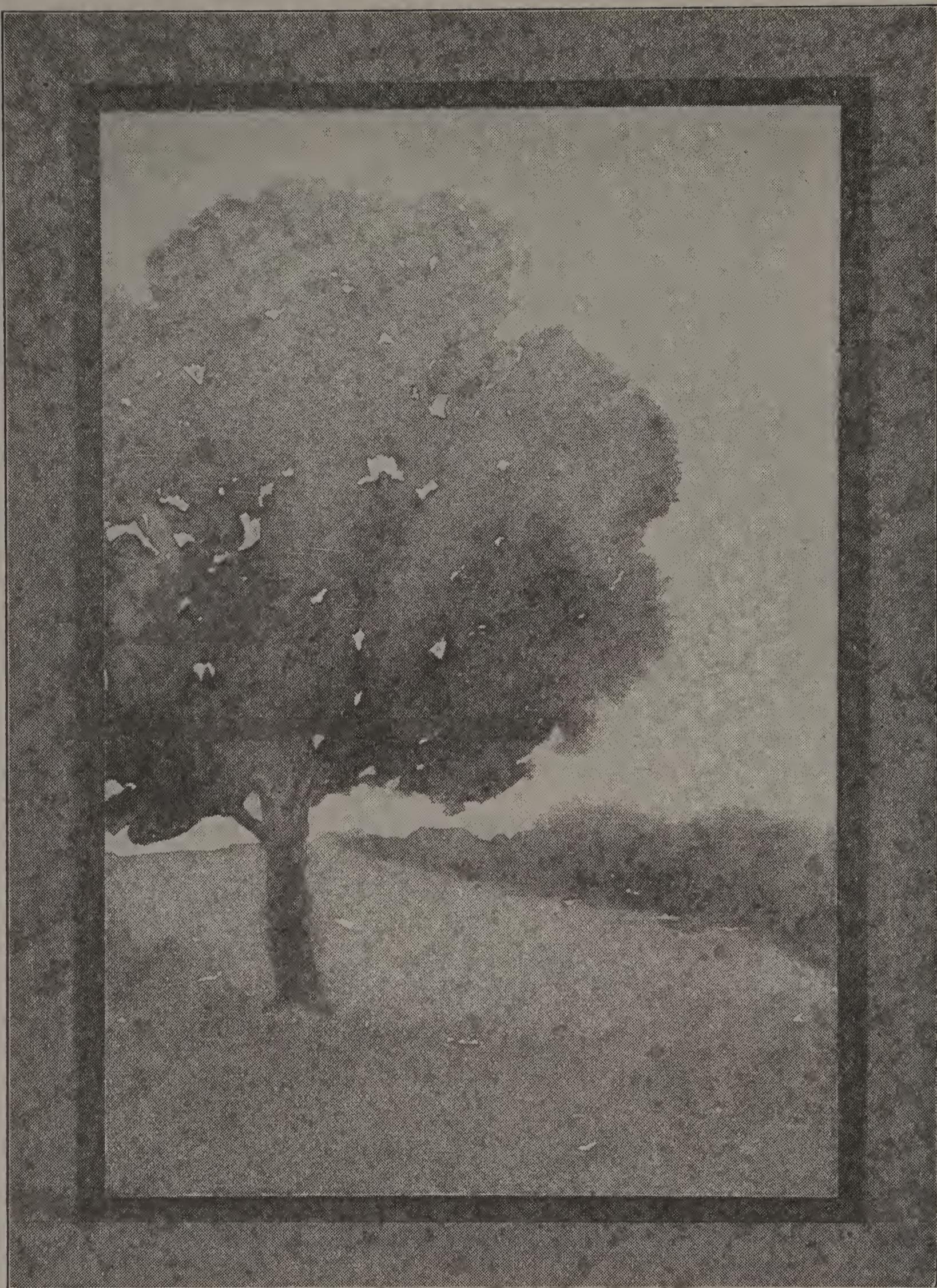
The brown-eyed Susan, or similar flowers, may also be painted in values of gray.





You should know trees as you know flowers—by their growth, their color, their shape and the proportions of their parts. Study trees as they grow, and learn their characteristics. Make drawings of special trees on tinted or gray paper in ink silhouette. Mount your best sketch on a darker tint of paper.





Although this landscape is in grays, you will wish to paint it in rich autumn colors. Begin with the sky wash, carrying it down to the horizon line. Then paint the distance, by taking in the brush blue, a little yellow and a touch of red. When this is dropped on the damp sky wash, the color may be modified by adding to the damp paper more of any color needed. Next paint the foreground in green, to which a touch of red is added. After this, paint the mass of tree foliage against the sky in yellow and red, with touches of green where needed. When the distance and foreground are dry enough, paint the tree trunk in a neutral color, made by adding yellow to violet. Trim your sketch and mount it carefully.

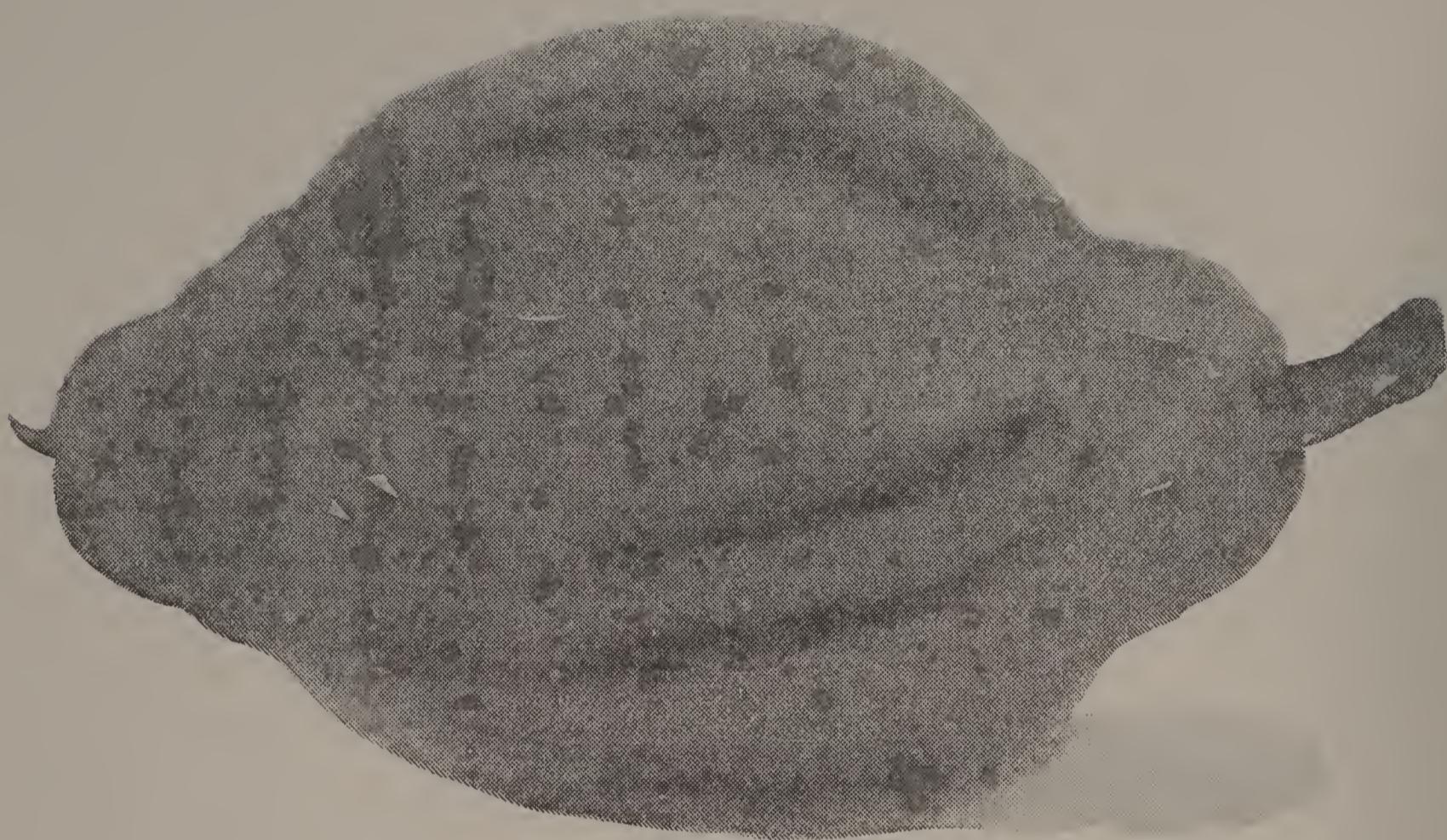




This sketch is from the weed we call "pitchforks." It is done in pencil in the manner known as pencil painting. The lines of general direction were lightly sketched first. Then the masses, or "pitchforks," were added in definite strokes.

Make careful sketches with pencil on tinted paper from dry growths of this kind. A bunch of such weeds should be gathered in the fall. They may be kept all winter.





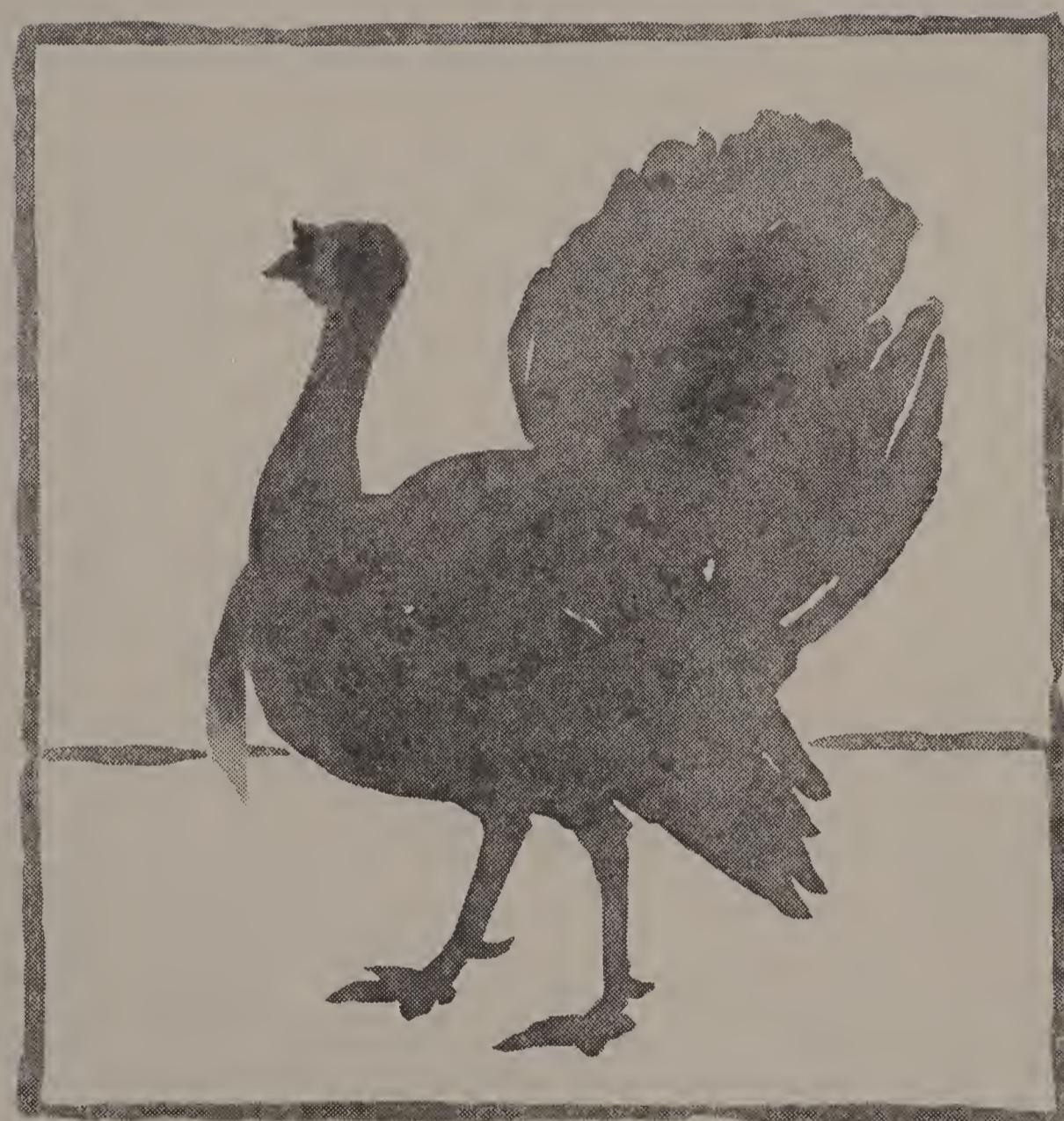
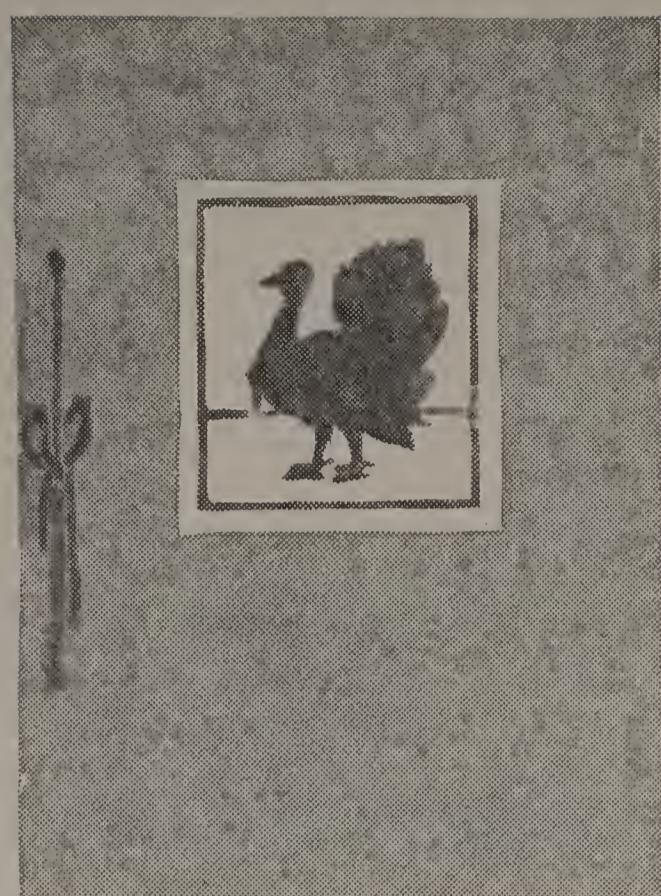
Some of the fall vegetables, such as pumpkins, onions, carrots and peppers, are fine studies in color, while others, such as the Hubbard squash, potatoes, winter turnips and beets, are interesting because of their forms and the nature of their surfaces. The squash is a good form to render in neutral grays. Fill the brush with charcoal-gray or black water color, and wash in the mass without previously outlining it. The brush strokes should follow the direction of the growth, passing from blossom end to stem end, with a movement parallel to the ridges. When the first wash is partly dry, add darker strokes to suggest the ridges.





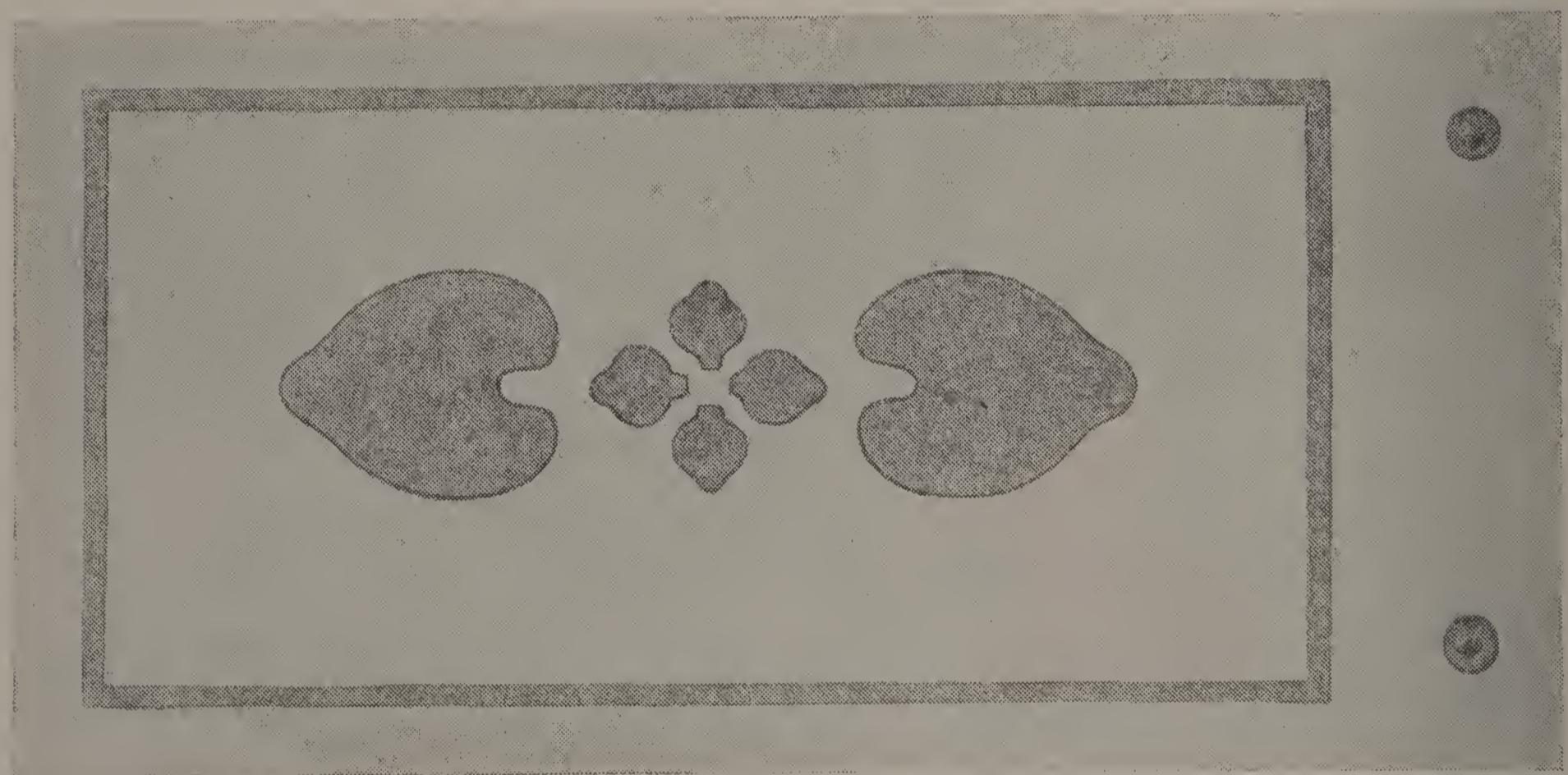
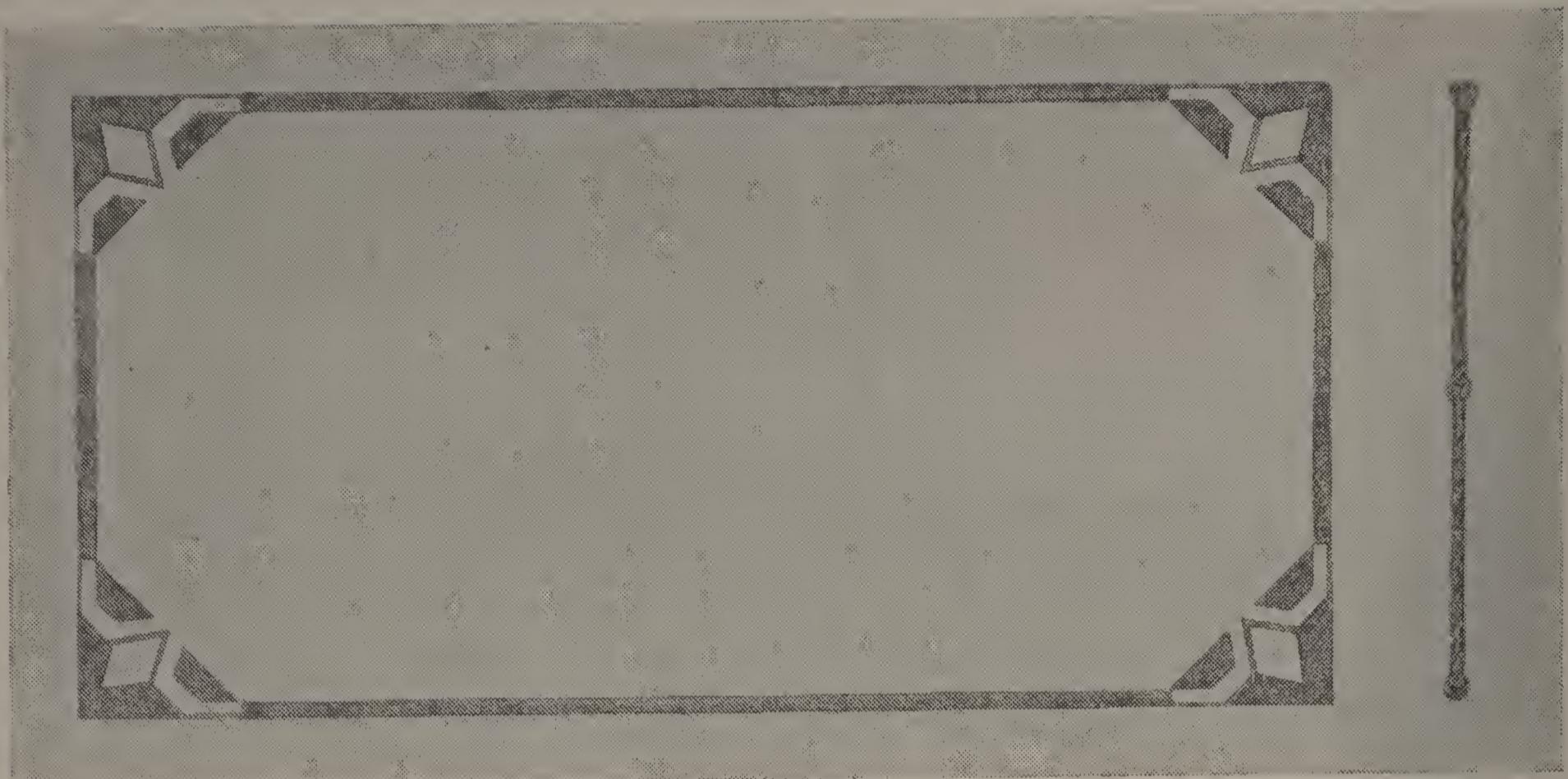
For outline drawing of the fall fruits and vegetables, use a large, soft pencil or crayon sharpened to a blunt cone. Before beginning to draw the outline, locate on your paper with short dashes the extreme height and the extreme width of your specimen. Try to secure a broad, gray line, avoiding the wiry lines that result from the use of a hard pencil. Break the lines occasionally, as shown in the sketch. Notice the treatment of the ribs in the drawing. Study the placing of the table line.





At Thanksgiving time, make a booklet of your school work. Fold a cover of bogus paper. Trace the turkey decoration given on this page on manila paper and paint it. Paste this decoration on the cover, being particular as to spacing. Tie the leaves in the cover with gray cotton cord or with raffia.





2

These blotter covers should be made on heavy paper, of good tint. The decorations should be put on with black or with a darker tone of the color of the paper. Fig. 1 shows a corner decoration of straight lines. Fig. 2 shows a simple arrangement of the leaf and flower of the marsh marigold. In each, the marginal line is a necessary part of the design.

Cut blotters to fit the cover, and fasten them in place with cord (Fig. 1) or with brass fasteners (Fig. 2).



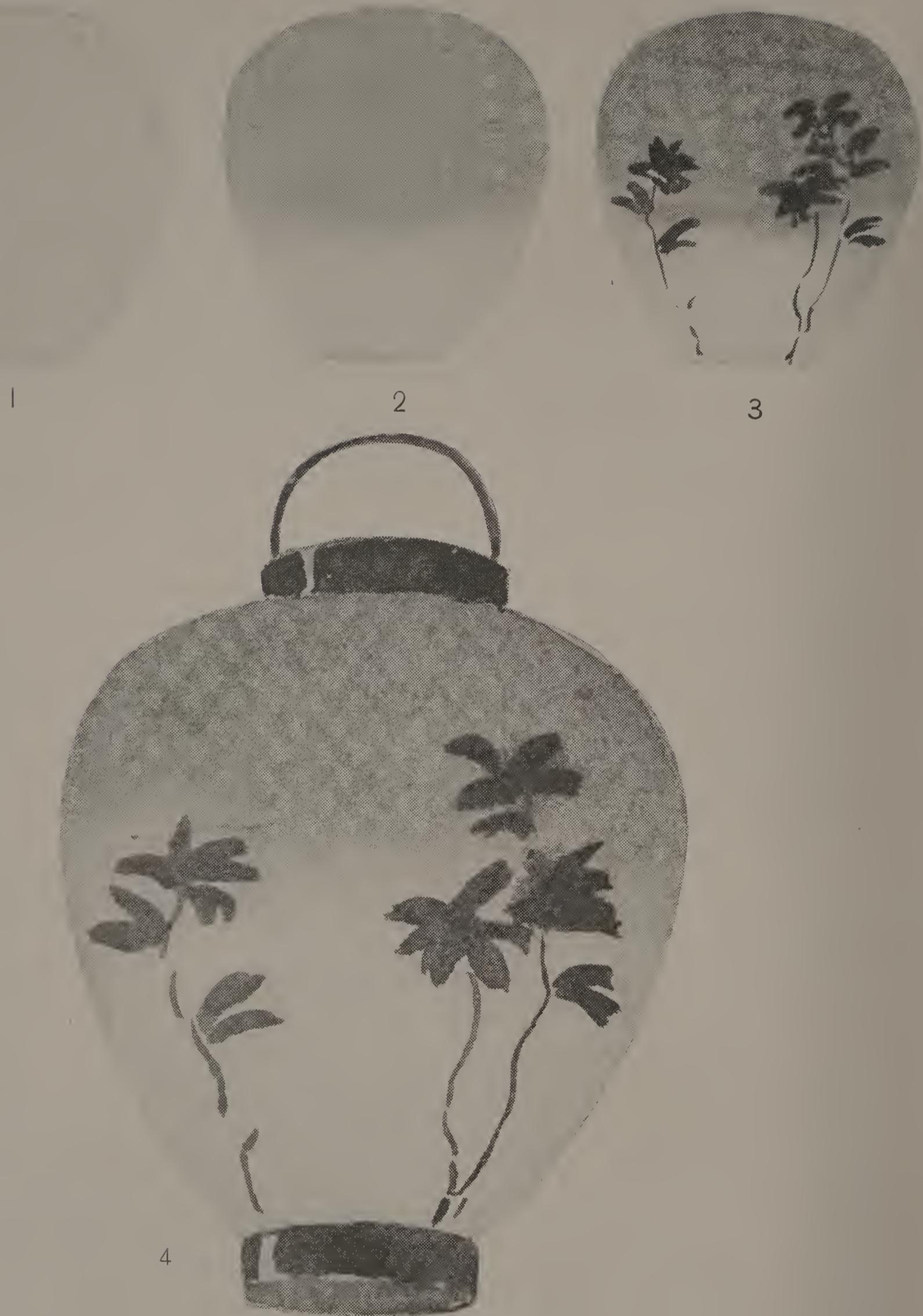




A

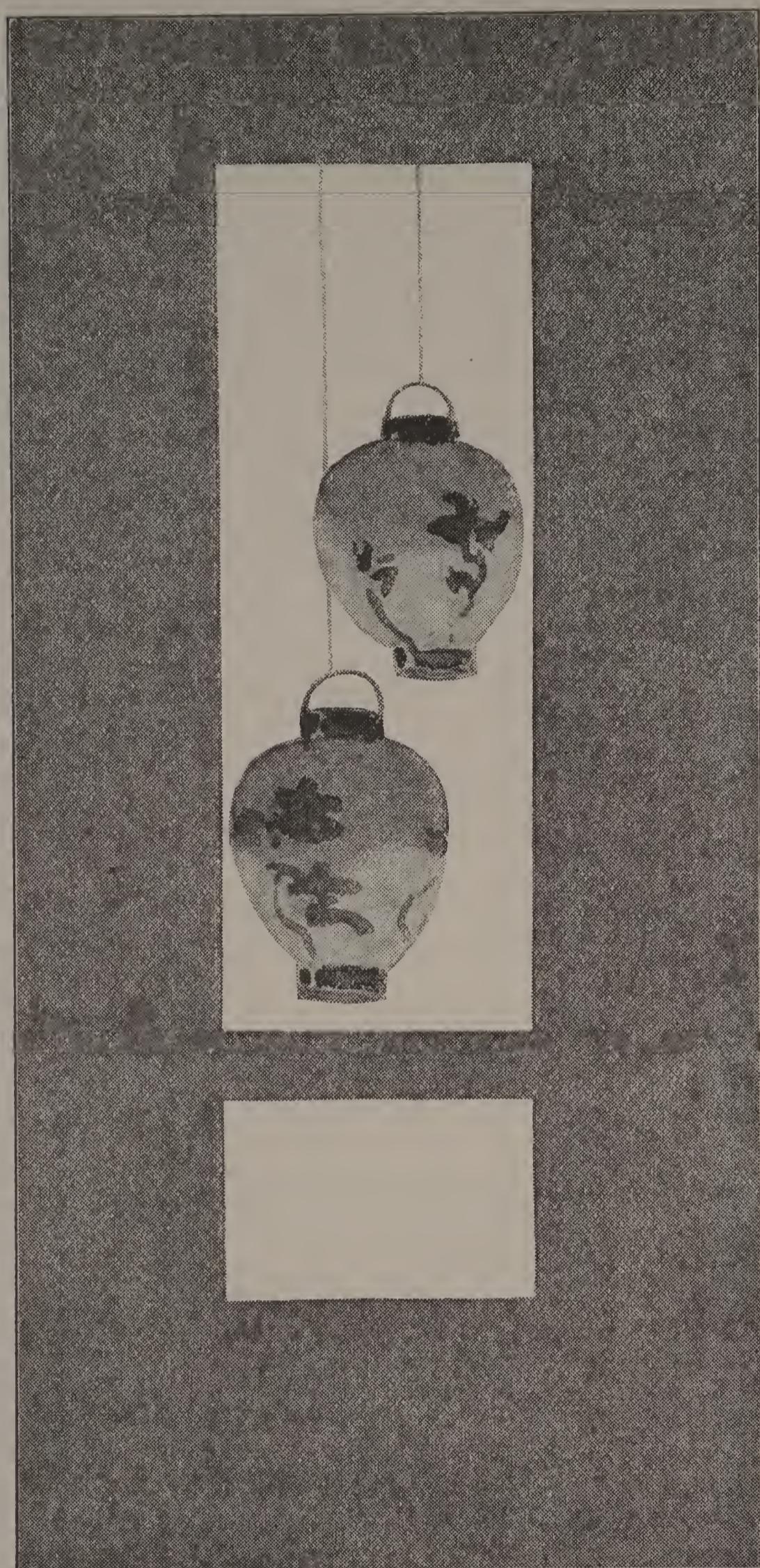


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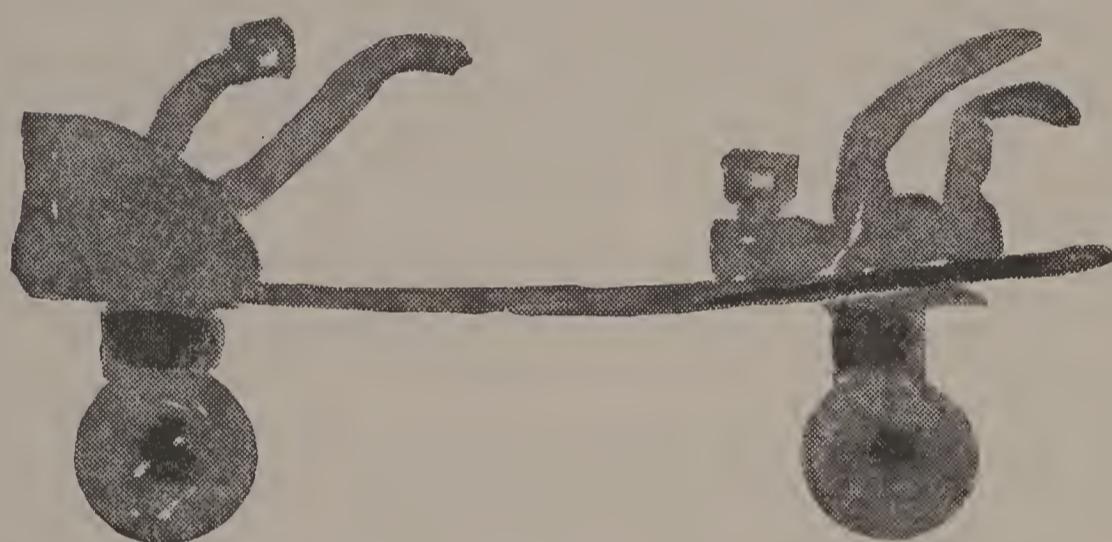
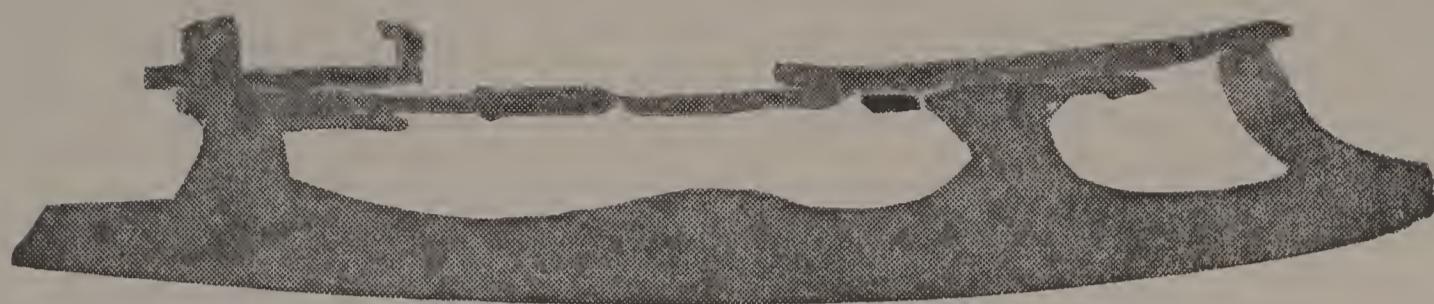
Japanese lanterns are easy to paint, and sketches in color from them may be used to decorate many little gifts for Christmas. Begin with a wash of very light tint, put on with a brush without previous outline (Fig. 1). Fig. 2 shows the principal color of the lantern, added before the first wash is dry. A horizontal stroke of the brush will suggest the ridges of the paper and give the irregular outline of the sides. Fig. 3 shows the spots of strong color found on most Japanese lanterns. These should be dropped in on the moist color already applied, with little effort to draw the shapes. Fig. 4 shows the rims and hanger added in dark violet, after the color washes are dry.





You can decorate a calendar with an arrangement of Japanese lanterns, painted upon a narrow panel of manila or gray paper. This decoration is mounted upon a larger panel of gray-green construction paper. A calendar pad is pasted below. Paste a small brass ring at the back of the calendar, near the top.





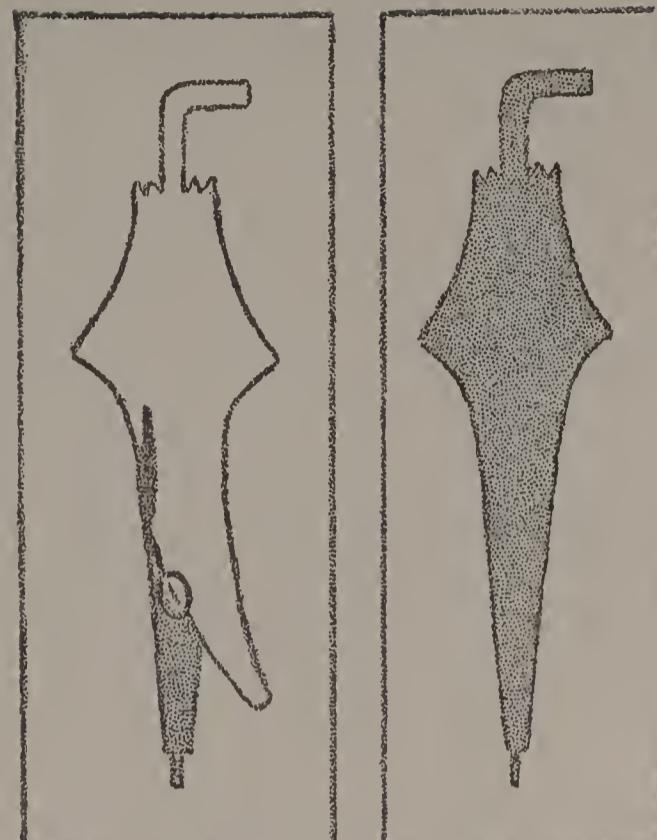
Make sketches with charcoal or pencil, or with brush and ink, from skates, or from any other implement or article used in a game. Study the proportions and arrangements of all the parts. Draw the leading lines first, and add details afterwards. Such drawings look well made on gray paper.





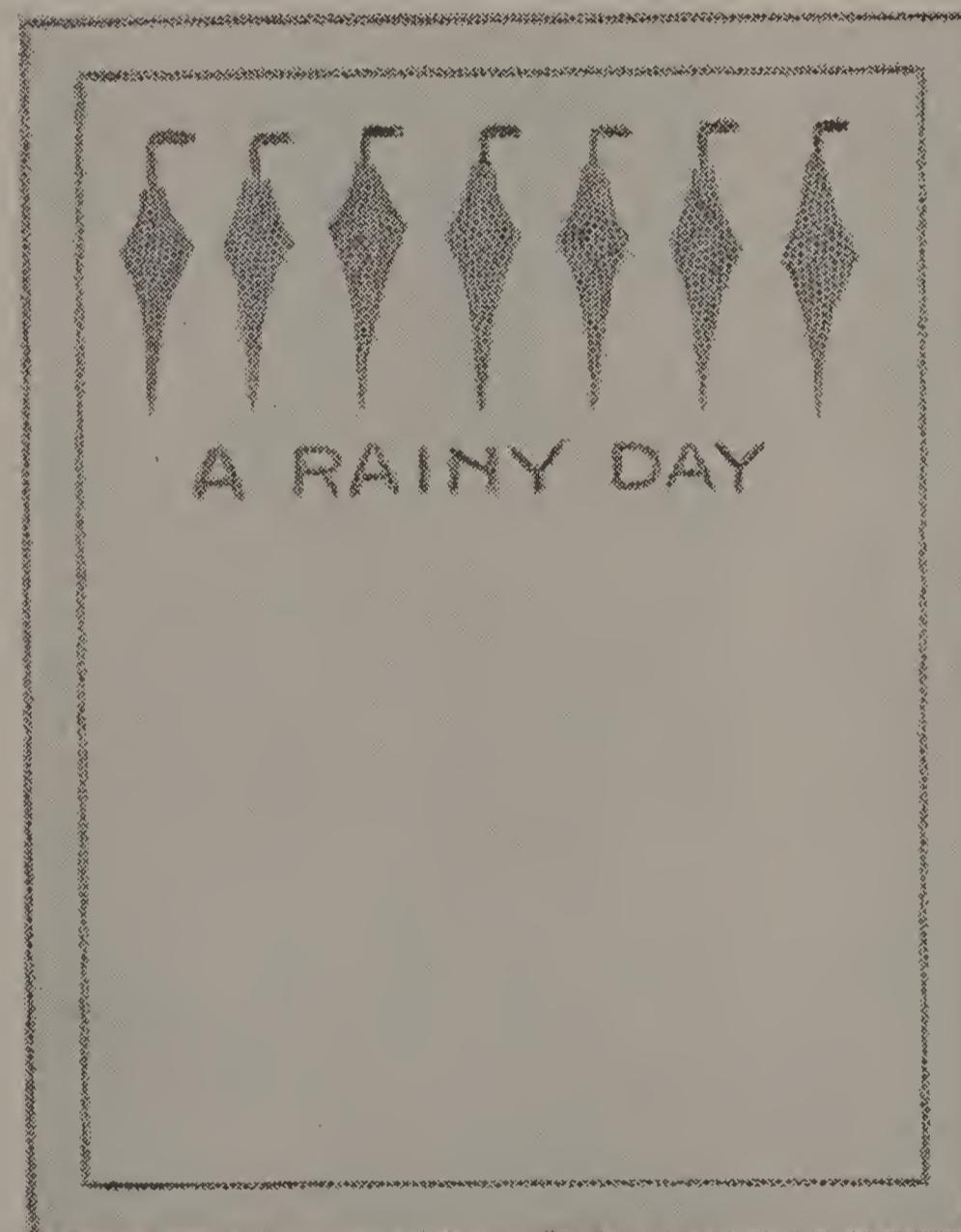
With brush and ink or black paint draw from an umbrella in the position shown in Fig. 1. Study the general shape and proportion of the cloth; the lines made by the cloth as it falls from the ribs; the shape and size of the handle; the length and shape of the tip, etc. Then draw the umbrella open, observing the very different shape and proportion seen. Draw in good size upon gray paper.





1

2



3

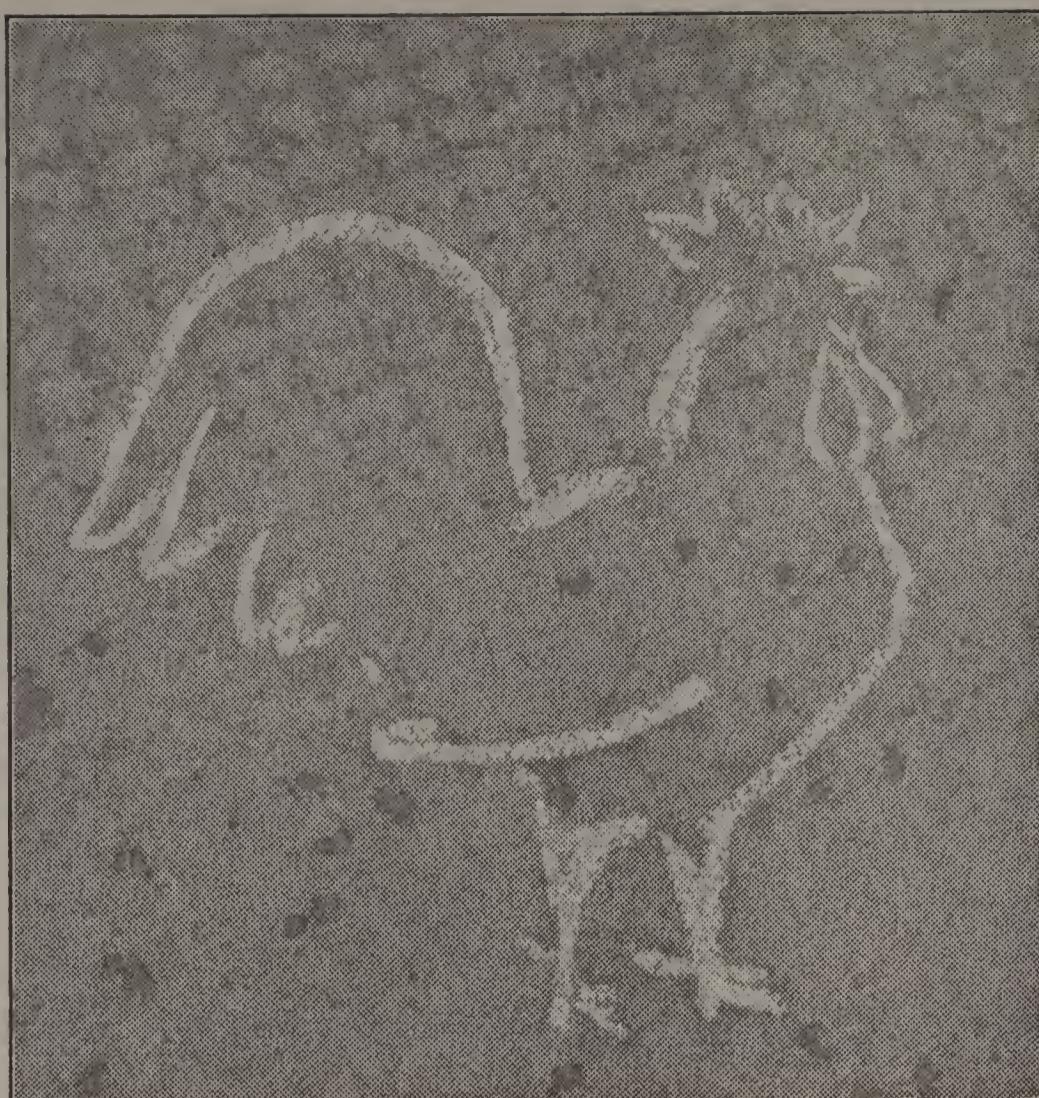
When we wish to use a shape as a design motive, it is often best to make a stencil. To do this, draw the shape the size that you wish it in the decoration. Cut out the shape (Fig. 1). The opening left will be the shape of the unit and will form a stencil (Fig. 2). Lay this opening over the space that is to receive the decoration, and paint within the opening the shape of the unit. This should be practiced upon a strip of paper before applying it to the book-cover or other article to be decorated. Decorate a cover for a composition called "A Rainy Day."



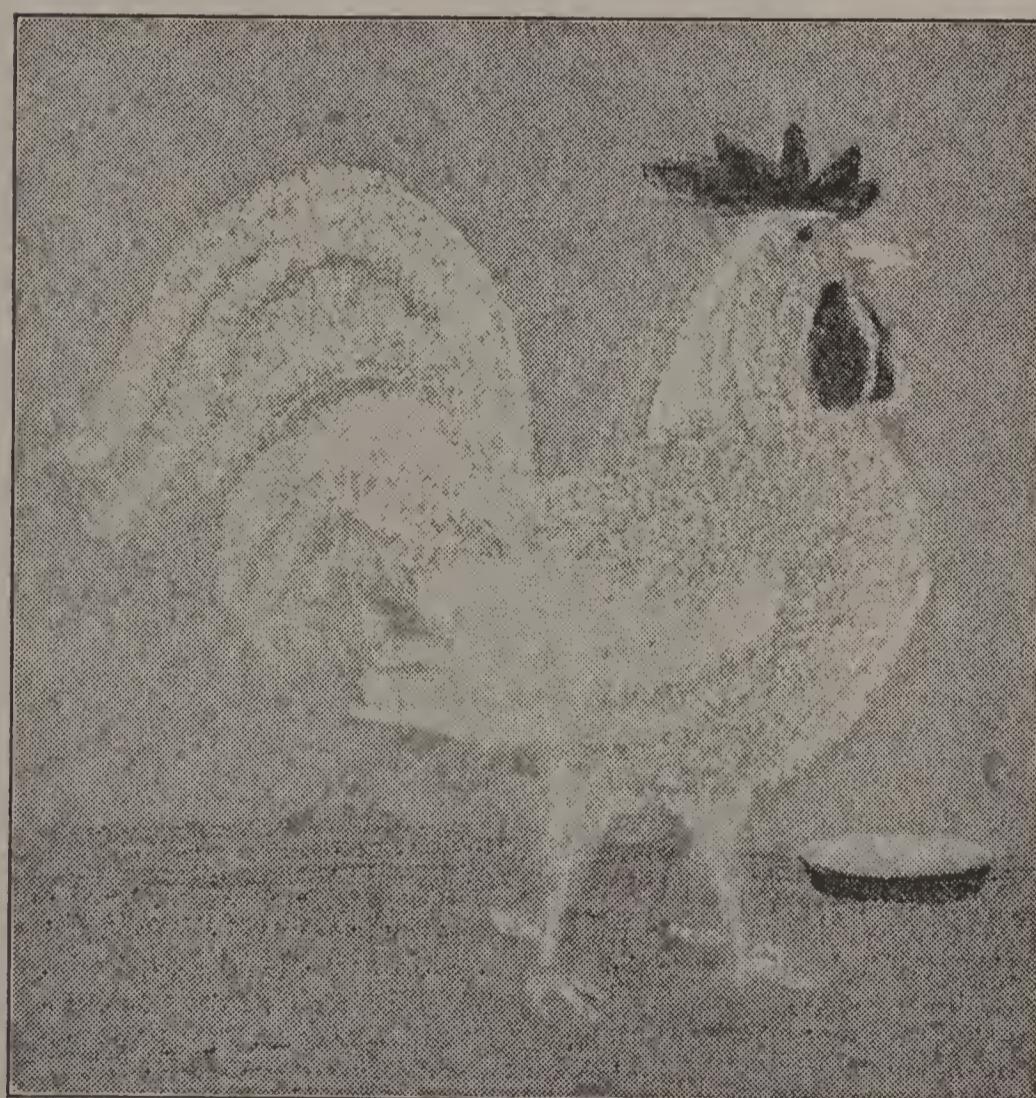


One of your schoolmates will pose before you, holding an umbrella, as shown in the sketch. Study the proportion and position of the umbrella, drawing that first. Then study the shape and proportion of the parts of the pose seen under the umbrella. Draw in good size, on gray paper, with brush and ink, without previous outline.

1  
2  
3  
4



1



2

It may be possible for some one to bring a white rooster or chicken to school, to serve as a suggestion for this attractive exercise. First outline the shape on bogus or tinted paper with white chalk (Fig. 1). Then fill in the outline with broad, loose strokes of white chalk, laid on in the direction of the growth of the feathers. Finish the comb with red chalk, the legs and feet with yellow chalk, and put in the ground lines and the basin with charcoal or black crayon (Fig. 2).

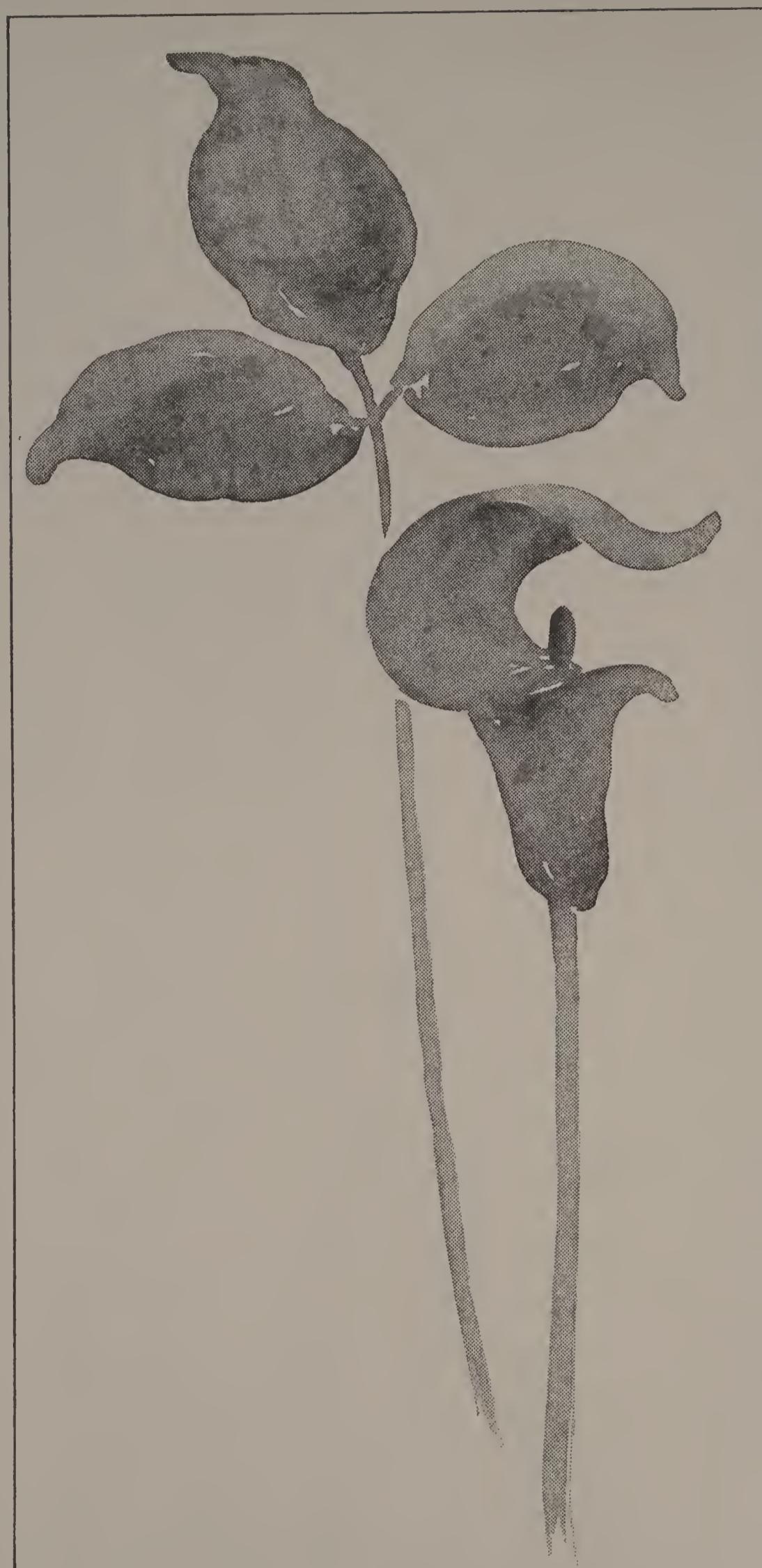




Many of the early spring plants and flowers are beautiful when painted in values. Flowers like the hepatica, the spring beauty and the bloodroot are so delicate that it is not easy to paint their true coloring, but the beauty of their growth, their shapes and their proportions can be expressed in gray washes.

You can make use of these delicate studies in decorating Easter cards. White paper and gray washes may be used, or you can tint white paper in pale green, and paint the decorations in darker green.





The sketch on this page was made in neutral washes from a fine, large growth of Jack-in-the-pulpit. With the brush well filled with gray wash, the first stroke on the paper was made to show the graceful curve of the canopy that protects "Jack" as he preaches. The "pulpit" was then added, and "Jack" was put in, with darker gray. Next the stem supporting the growth was drawn with one stroke of the brush. The three leaflets were painted last, with their stems, long and short.





A B C D E F G H I J K L  
M N O P Q R S T U V W  
X Y Z

1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m n o  
p q r s t u v w x y z

### A Simple Alphabet

You will frequently wish to use lettering of some sort, upon articles made from paper or cardboard, and it is very important that your letters should be well drawn. It is best to choose letters of the very simplest kind, such as are given on this page, instead of trying to copy letters found in newspaper headings, in advertisements or in the titles of books or magazines.

In planning to letter a book-cover, a card, or any such article, first make your plan for the letters upon a separate piece of paper. Rule light lines for the upper and lower levels of the letters, and draw each letter very carefully in light pencil lines. The letters of a word should be placed close together. When the word or the group of words is carefully sketched in the same size that you wish to use it on your card or cover, place your plan exactly above the space where you wish your lettering to go, and copy the word or words neatly. You can copy with the brush directly, or you can use a pencil, afterwards covering the lines with brush strokes.

Practice the alphabets and numbers given on this page.













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